

**SPACE BETWEEN: A NEW GESTALT APPROACH TO
ONTOLOGY AND AESTHETICS**

ADAM FIELED



Apologia

I have taken the liberty, in this collection, to introduce this sentence into a presupposed matrix of philosophical discourses: “There is space between time, space between space, and space between causes.” Whether or not it is boldly presumptuous to do so is an open question. The necessity for “Space Between,” as a linguistic sign representing an ontological incision, was born from an acknowledgment, past Heidegger, that Dasein (Being-In) could engender an adjunct of commensurate power, which could extend it indefinitely into a new century and its projected discourses. Space Between is not “over” Deconstructionism and the deconstructionist discourse, but subsists on either side of it— affirming its status as signification, self-aware of its own textuality, yet grounded in belief that its status as what I call “meta-rational” (capable of being “presence” for perceiving subject as a site for balance and “linkage” across subject/object alterity lines) transcendentalizes it so as to carry itself across (also) into the purely ontological (balanced and linked to Heidegger behind it).

To configure most of Space Between as discourse “around” the sanctioned discourses which dominated twentieth century thought, is to look at the invented compressed matrix form on offer here— a vista for representing connective tissue (“data”) without recourse to obfuscations of any kind; also a representation and affirmation of “presence” (metaphysics, in Derrida’s thought), in the general sense, and of the possibility of ideological and intellectual purity, against the obduracy of what has become standardized, in the Western academy and elsewhere. Compression is a formal representation of Space Between— a manner of widening the expanse of Dasein, against the contractive impulses of Deconstructionism and the prolonged occurrence of the post-modern.

Adam Fieled, 2013-2023, Philadelphia, Plymouth Meeting

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CHANGES: Aesthetics and Ontology Adam Fieled



AESTHETICS PT. 1

Adam Fieled



THE CHAIN OF PURIFICATION

SECONDARY MODES

Invention

World (H's)

Dionysian

Clearing (H's)

Intellect

Idea (S's)

I-You (B's)

Content

PRIMARY MODES

Formal Rigor

Earth (H's)

Apollonian

Concealing (H's)

Physicality

Will (S's)

I-It (B's)

Form

- These opposites exist in a symbiotic relationship in a work of high art.
- These opposites purify each other by persevering in balance, rather than conflict, as Heidegger claims, and in the manifestation of both beauty and truth.

H= Heidegger

S= Schopenhauer

B= Buber

- Schopenhauer's conception of the aesthetic: the artist, he claims, is capable of seeing things apart from the forms of the principle of sufficient reason; apart from space, time, causality, and as Platonic forms, ideas. This is true, inasmuch as the artist has been trained and attained to formal rigor. The problem with Schopenhauer's schema is that he perceives genius as a manner of seeing, rather than doing. Most educated people can train themselves to see things independent of the principle of sufficient reason; what we might call transcendent will, the possession of few, is accessible to many. Formal rigor, the "in-itselfness" of particular works of art, is possessed by few and accessible to few. Formal rigor is inborn (ineffable) talent met by patience and perseverance; these are the virtues of genius, and they have little to do with modes of seeing.
- Schopenhauer goes on to remark that, in effect, men of genius are like blinkered horses, clumsy, errant, irrational, easily used and manipulated. History teaches us, however, that geniuses from Picasso to Byron to Chaucer are just as inclined to manipulate as to be manipulated. Genius is a form of power, a kind of knife, and to hold that knife, and to know that you hold it, is to become a kind of avenger. Time, space, and causality are mere forms, no more or less real than the forms of art, so genius is free to play as it wishes; and it doesn't relate, it swallows.
- Intellectual naivete is linked with the idea of a universal genius. Genius is relative, subject to the forms of the principle of sufficient reason, to change, impermanence, uncertainty. "Genius" cannot be resuscitated fully to save us.
- This is the moral purpose behind creativity: to save our capacity to find our way past the forms of the principle of sufficient reason. Those pursuing formal rigor are, as Nietzsche would say, arrows of longing for the other shore: prolonged occurrence, extended emotion, eternal Eros.
- John Keats, in the Nightingale Ode, dramatizes the artist experiencing the momentary sensation of transcendent will; transcending, in the process, the forms of the principle of sufficient reason (in Hyperion, this objectivity is implied.) The poem's intricate, sublimely musical prosody exemplifies formal rigor; its' conception of the original innocence (or beginning or soul) of nature is fundamentally inventive in acuity of personal, psychological perception. Keats revels in what Rilke calls nature's "dim delight"; a manifestation of the open, the being of beings in their Heideggerian "shieldedness." So Keats' "world" is nature; his earth is himself. He reveals a desire for concealment from selfness through nature; yet nature is seen to be "clearing." Keats conceals himself through the physical act of creation, which purifies an idealized nature.
- Keats in Nightingale, also: he is standing in relation to his nightingale, which is perceived as an archetypal manifestation of the openness of nature; he is, in Buber's words, "confronted bodily," drawn into a saying of I-You; yet, in the expanse of the poem, Keats must relate the nightingale as a thing, an experience, an It. So Keats' expression, his I-It, is purified by the world of his relation. Thus,

I-You in a work of art is something interior; I-It is something outwardly manifested; but before the I-You can be manifested as an It, it must be felt as well as thought. Feeling mediates thinking and materializing in a work of art, as a purifying agent. Just as the manifestation of objectivity in a longer poem like *Hyperion*, is purified by a sense of the poet's empathy, which invents the possibility of catharsis from an apotheosis of blank verse as a form.

- Heidegger argues that the poet moves us from the "unshieldedness" of purposeful self-assertion, production, marketplace, technology, to the open, the pure draft, the venture, nature, the being of beings. Yet much of modern poetry features a reduced sense of naturalness and a heightened sense of artificiality. Eliot's *Prufrock* and Baudelaire's *Flowers of Evil* and *Paris Spleen* showcase this sense of purposeful self-assertion, of the artificial. Heidegger does not address the preponderance of urban decay and urban despair in the psyche of Modern poetry, that gives rise to the artificial character of an Eliot or a Baudelaire, and the generations which followed them. The city, in modern poetry, becomes a revelation of the unshielded; and the revelation of form tempestuous with conflict.
- Formal rigor is, in itself, a mode of unshieldedness, of purposeful self-assertion, production. When it is purified by invention, formal rigor takes on the qualities of earth, in the Heideggerian sense; newly willed earth, produced earth, just as *Prufrock* is the invention of an archetype, man as apotheosis of irony. As such, nature, the being of beings, the pure draft, is itself purified, in a manner of speaking, by a happening of truth, the purposeful self-assertion of the unnatural quality of the age. *Prufrock* has as a constituent level romanticism's signature melodic style in irony's minor key.
- Baudelaire, in *The Gaming Table*, proclaims himself to be "Envyng creatures their tenacious lust/ These rattling skeletons their deadly mirth/ Envyng all of those who gaily thrust/ Honor and Beauty to rot beneath the Earth." Here: a longing for unshieldedness, nature as unnatural, and Man, with his capacity for abstract thought (reason), who cannot venture but to purposefully self-assert, to emerge out of artifice. Baudelairean invention, his world, entails a movement into the unshieldedness of withdrawal.
- Schopenhauer ascribes to the intellect a secondary place in human consciousness, less important than the fundamental and basic character of will. We have seen, on the purification chain, that in a work of high art, will is correlative to formal rigor (physicality, earth, grounding, etc) and idea is correlative to invention (intellect, world, bestowing, etc). It is clear that in high art contexts, the preponderance of

formal rigor must make itself felt. A purely imaginative work without sufficient grounding is less effective than a purely formal work without sufficient invention.

Adam Field 2001-2013

INTRODUCTORY NOTES TOWARDS A PHENOMENOLOGY: THE META- RATIONAL

The Meta-Rational Argument

That the being of things consists not of our notions of them, nor our ideations of them; nor do things consist of the Kantian thing-in-itself or as independent entities; rather things consist of the balancing link between the thing-in-itself and our ideations of the thing-in-itself. The balance between these two points of consciousness cannot be perceived alone; what is needed to comprehend it is a sense of the meta-rational. The meta-rational is not, like the irrational, posited against the rational; rather, it is the step beyond mere rationality, the point at which foreign elements become important to consciousness.

- There is space between time, space between space, and space between causes.
- This space between is, in one sense, an intuition.
- Space Between, in this sense, is an intuition of Being.
- Space Between cannot be named except as such; naming entails a certain confinement.
- Space Between can possess us between thoughts.
- Space Between may be seen as an extension of the principle “Negative Capability” beyond aesthetics.
- Space Between, in fact, may be seen as what consciousness is between thoughts.
- Space Between in the selfness of what is beyond us.
- Space Between, as transcendent will, is solid being congealed in a momentary sensation.
- The mind must divide originally because the body itself is a plurality.
- The mind’s structure finds its mirror in the body’s plurality; but the mind’s wholeness is not self-apparent.
- The body is plural, yet it moves together; the mind is plural and moves plurally; that is, it is capable of moving in many directions at once.
- The mind moving the body is conscious thought; the body moving the mind is unconscious impulse (thought).

- Plurality is the ultimate dividing thought.

Adam Fieled 2001-2013

**Various Notes
on Aesthetics
and Ontology**

Adam Fieled

PROLONGED OCCURRENCE

THE META-RATIONAL

SPACE BETWEEN

Existence of things (being) as balancing links

positivism of the “tri-circuit” around “balance” of energies within the Kantian phenomenological “lightning bolt” gestalt.

UNDOING DERRIDA “AROUND” METAPHYSICS

Heideggerian model’s preponderance
around metaphysics, meta-rationality of
the circular or “womb over wombs”:



Deconstructionist model “U-
Structure”: parallelism/ infinite
extension/essence-being at
base:

U

“returns to the metaphysical nexus”
“groundless extension”

Further Notes on the Purification Chain (from “Aesthetics Pt. 1”)

Will must take its predominant place in the higher arts over Idea because it is the existence of the world as Will which necessitates art— not the phenomenological lightning-bolt around modern philosophy from Descartes forward, but the existential forms of consciousness around the principle of sufficient reason— competition, conflict, rancor, discord, or even the harmonies between wills which form the inverse of this.

Idea, or world-as-Idea, purifies raw expressions of individual and individualized will by transcendentalizing it, towards universals and archetypes. World-as-Idea is largely missing from twentieth century art, which lost its sense of the Ideal towards meta-levels of dismemberment and nihilistic exhibitionism— thus, my return to Hamlet, Hamlet’s idealism, as a drastic antidote to a system bent towards expression of the will’s facility and little else. Art desperately needs imperatives derived from above rather than below— to be purified by Primary Ideas, to restore its own Secondary connection to Idea/the ideal.

With the exception of Picasso and a few others, the sense of the Apollonian was lost in twentieth century art. It has to be a Primary Mode on the purification chain because the Apollonian in serious art is another way of saying “history”; and because formal rigor and “history” are so closely correlated as Primary Modes that it is often difficult to disentangle them from each other. The twentieth century in America— as the creation of America enacted the dissolution of history into socio-linguistic disguises, the twentieth century was compelled to disguise the preponderance of history and formal rigor behind Invention within the chaos of the Dionysian.

Heidegger’s “concealing” for me (and to some extent Buber’s “I-It”) is a metaphor for the adequate objectivity of the work of serious art— that is, the Primacy of concealing over “clearing”— a representation of the horizon of levels of symbolic complexity— symbolic representation is art’s adequate objectivity. Serious art is, and must necessarily be, complex.

If the Purification Chain enacts a purification process within itself, it is because it represents its own aesthetic ethos, assembled to mirror (even spatially) what it assays within the purview of the new century— twentieth century “mirrors” were funhouse mirrors in comparison— even if the chain imposes complex cognition which itself is compelled to mirror (in thought-chains) what saturates it, in both directions (the Purification Chain and the work of art)— so that the ideal energy around the Purification Chain is triangular— and that serious art and aesthetics should substantially enhance and enrich cognition is presupposed.

Twentieth century art is largely cognitively impaired— all its mirroring processes affirm the inventive Dionysian “cleared” of history, yet disguised in the old American manner by a simulacrum of theoretical rigor; carefully disseminated by the inheritors of large fortunes.

Adam Fieled, 2013

THE PURIFICATION CHAIN AND THE TWENTIETH CENTURY

Twentieth century art and what I call the “will’s facility”— corrosive, simplistic ironies express the will’s facility in modern and post-modern art, including literary art— that “Will” is pure conflict of will-against-will which cannot be transcended into Idea— and that dismemberment against Idea creates a World-mirror which perpetually expresses contemporary relevance— nihilism of the “trans-aesthetic” (Baudrillard)— embrace also of the “sinister” against Idea (America)— these are the structures of most twentieth century universals and archetypes— anti-universals and anti-archetypes set below “Earth” as pure “World”— the twentieth as a “Secondary” century in America, according to the Purification Chain.

Barthes and structural aesthetics— “text” as transcendentalizing Idea against a superficially embraced contemporary— twentieth-century Academics as “World” not purified by “Earth” (moral, ethical, intellectual relativism unredeemed by humanism of “Earth”)— Barthes’ “bliss-texts” engendering bliss of pure Dionysian invention against formal rigor/history— Robbe-Grillet as simulacrum of “up” drug or stimulant— “World” concerns force structural aesthetics into (also) a simulacrum of the comprehensive.

“Textuality” in post-modern theory as a safe-guard against Earth encroaching upon World— “materiality of the text” as signifying in a positive way a haute simulacrum of corporate America— Baudrillard’s “Disneyland against Disneyland”— and the frailty/fraudulence of Baudrillard’s meta-linguistic constructs— socio-linguistic disguises as America against America— post-modernity as pure Will and closed circle of significations and anti-significations.

Facile Will in post-modern scholarship— reduction of text, formal rigor/history, to an easily deconstructed, World-grounded old American circus which the scholarly text ellipses into an invented, Dionysian collage of surfaces— a simulacrum of “Abstract Expressionism” around formal rigor/history, cast into the world of conference and publishing “action painting”— academic texts as “silk screens.”

New Historicism— world-as-Idea in English Romanticism dismissed along with transcendentalism as another collage of surfaces— New Historicism’s radical mistrust expresses the complicity of World against Earth which makes post-modern scholarship a simulacrum of old American military and militaristic “butchering”; the New Historicists as this: a frenzy of textual wills against the existence of Earth in a worldly (and Dionysian) rush to Invent.

The twentieth was the American century of Invention against history (formal rigor)— America necessitated that what was Invented needed to destroy/dismember— not World but Earth was “fractured,” in the modern/ post-modern sense, by American militaristic imperatives— world-as-Idea disappeared not only from aesthetics but from the Western populace— idealism was replaced by reception velocity, on different levels, and

convenience. Trans-aesthetic mentalities butchered money into an Idea, expressing the will's facility in creating contexts dominated by material imperatives against Earth/humanism, in and out of the purely aesthetic.

Mutated form of modern/post-modern collages— dismembered parts assembled again arbitrarily— convocation of America and Europe into a waste land cohesive enough to be represented aesthetically— Eliot as dismembered site for these processes— Eliot's purification chain is one on which nothing connects, all the modes are dismembered— bleeding into a new century in which the process of symbiosis again exists.

Adam Fielded, 2013

SPACE BETWEEN AND AESTHETICS PT. 1

“There is space between time, space between space, and space between causes”

Formal rigor, as a primary mode, has a certain way of filling up space— both in the formal structure of works of art and in the space filled by “history” in the general sense. Formal rigor creates in the Subject new spaces “against” the conventional constraints of Dasein (being-in) (Heidegger). Space issues from formal rigor into circular temporal structures against being-in-the-world; what the circular temporal structure represents is being-into-Earth, transcendent will.

Formal rigor-as-history expresses itself in perceived verticality of “circle over circle” subjectivity as a transcendent mode of Dasein, for an Ideal subject, drastically “concealed” and concealing: being-into-Earth.

History subsists, in/as space, as its own formal rigor— perceived “between” forms and ideals of form. History’s vertical temporality subsists between extended horizontal planes of temporality and Dasein, as continued Invention.

Invention is horizontal and “a” horizontal in time and Dasein; balancing the Primary/vertical with representations of contextual “World”; Secondary facets of Dasein; expressing existence as meta-rationality in spaces between Dasein as pure horizontal being-in-the-world.

Apotheosis of balance in “links” totalized towards a refined interpretation of Dasein— meta-rationality— expressing/expressive of ontology to aesthetics and back again— aesthetics being a Secondary mode of Dasein itself— the Primary mode of Dasein being the meta-rationality of Dasein with/to/in Dasein, above the dichotomy of the horizontal/vertical into extensions of Space Between, in links.

Adam Fielded, 2013

**CHANGES PT.2:
“INTO ONTOLOGY”
Adam Fieled**



The Purification Chain “Into” Ontology

Primary Mode	(Space Between)	Secondary Mode
Kant/Idealism phenomenological “lightning bolt” gestalt form	Dasein (Being-In) as balancing link the meta-rational space between	Derrida/structuralism language as “lightning bolt” gestalt form enclosed within Kant, pure Idealism

From a reading of “Writing and Difference”

Primary Mode

“simultaneity”/ “force”
meta-rational “force of linkage”
Idealism

Secondary Mode

phenomenology as “occultism”
formalist materialism of Derrida

(purity of Dasein,
language “Being-In”
metaphysics)

Simultaneity of language “striking,” “Being-In” metaphysics, enclosing it, striking at the same time—

Space Between the materialist/formalist security “Dasein” of structuralism as it “forces,” enclosed in the Ideal-Kantian-Platonic “Dasein” Primary Mode, as a meta-history of philosophy as a series of “forces,” enacting a simultaneous structure mediated by meta-rationality conferring perceptible and perceived “linkage” on constituent “lights”—

“The Compressed Matrix as...”

Primary Mode

“narrative without discourse”

purely “objective” language
away from the “comfortable”

temporal/spatial “circularity”

Secondary Mode

site for formal rigor/invention
from the PC “into” ontology

linguistic representation of Dasein

Advantages of the Compressed Matrix (and the Purification Chain)

The Compressed Matrix form is not susceptible to the “decoys” of sanctioned philosophical discourse.

The absolute formal rigor of the Compressed Matrix is purified by “absolute invention” guaranteed by the imperative to compress.

In the context of the Compressed Matrix, Idea must exist in purified balance with assertions of will, and repetitive will-assertions excised.

The Compressed Matrix form affirms Otherness by presupposing a pure and purifying Other, perceiving from the primary mode of Idea and the Ideal.

Space Between, Ontology, and Romanticism

“Leveled articulations” decoy a center purified by the space between will and idea, world and earth, into a mutable form which rests, at different intervals, in different spaces between on structures which emphasize the vertical, crowned by a “top,” self-perceived and represented version of space between— not negative capability, but a capability held in consciousness which has negativity as a primary mode and positivity as a secondary mode, working horizontally “at the top” in balance and space between to balance (and thus, romantically, sanctify) space between and Dasein as equal but not equivalent primary modes.

Dasein and Space Between as being “off” the Purification Chain by roughly equal importance (importances), both in aesthetics and “in” ontology— an entity which cannot effectively create and sustain the one without effectively creating and sustaining the other— Dasein encloses Space Between, Space Between extends Dasein, into a reciprocity which has in it the inevitability of the strictly empirical.

The romanticism of reciprocity between Dasein and Space Between— Dasein as the ideal male and Space Between as the ideal female— mirrored in romanticism’s ability to configure non-dualistic moments (sans the horror of one turning into two) of Being-In passion and intellection, and finding space between towards a reciprocity between the temporal and a capacity for anti-temporal (“timeless”) aesthetic/symbolic representation.

Space Between and Dasein as an interrelation “past” the Purification Chain, which is fastened to the lower “tiers” of its subsistence as practically manifested Ideal in aesthetics and ontological thought— Keats’ nightingale as representation of Dasein, the construct of Keats’ himself, with his representational abilities, as Space Between “in” the Romantic. The inversion of the phallic act of poetic composition “against” Space Between being purely feminine is the space “beyond” Dasein here.

Space Between and Dasein

Space Between and Dasein, separately or together, presuppose states of unity-within-perceptive consciousness, “one-ness.” Constricted into halves by violence or opposition, Space Between and Dasein are forced to descend from their own verticality to World and Will, opposing violence by an act of mirroring them with Earth and Idea “into” Space Between and Dasein again. The process ends in a “third,” which, by encompassing “two,” is also one.

Descent down a vertical axis and up again— agents of the Purification Chain in states of “exchange” crossing it in parallel horizontals— Space Between and Dasein are capable (make no mistake) of violence together, impositions of unity— against impositions of alterity or, when they are unavoidable, assimilating them into triangles bent back cleanly into a consolidating vertical axis— the “face” made by Space Between and Dasein together is always behind itself, “in itself,” and representation, in its representation of ultimate interiority, of the meta-rational, possibilities of “balance” and “linkage.”

Meta-rationality as consolidated alterity— in its consolidation, three becoming one again— avoidance via direct acknowledgement and transcendence of the horrible and false singularity of “two” and “two-ness”— Space Between, Dasein, and the copula— Space Between is Dasein and vice versa, all in the intermixing of boundaries and depths, center-places and edges, structures and differences in and “between” them.

Ontological thought not only “in” but “as” a compressed matrix structure, to be used not only discursively but instrumentally— a weapon against ideological “maze” structures, depths which are against depths which are not— one to three, back to one, then up to the solidity of “four” when ontological consciousness is developed towards the purity of gradual, “linked” (meta-rational), temporally extended verticality.

Adam Fieled, 2013

**VARIOUS NOTES
ON THE SOUL IN
RELATION TO
SPACE BETWEEN
AND THE
PURIFICATION
CHAIN**

ADAM FIELED

Definition of the soul in relation to Space Between

Space Between is being “incised” with the presupposition that not every human being has a soul.

Space Between finds the human soul, or “a” human soul, to be definable “past” empiricism, into the possibilities of the meta-rational.

A “soul,” in relation to human society/existence, is a nuanced, well-rounded response (the soul becomes a soul by being responsive, representing responsiveness) to presence, metaphysics, Dasein, difference, and/or the principle of sufficient reason— the principle of individuation within the constraints of space and time, within (Being-In) a perpetual acknowledgment of the Other and the thing-in-itself.

As to what constitutes “nuance” and the “well-rounded” in this context— Space Between requires adequate objectivity, granted by the subject, to emotion, cognition, the principle of subject/object (alterity), and the long-term processes which inhere in these— and, if deep imperfection is also presupposed, Space Between requires an acknowledgment of imperfection within presence, metaphysics, Dasein, difference, the principle of sufficient reason, etc (enabling the reinforcement of the meta-rational, “balance” and “linkage,” between souls).

To distinguish between “soul,” as constituted by Space Between here, and Nietzsche’s “uber-mensch”— a soul, in its own sense of being completed-in-being, does not need to “soar over”— once the spokes of the soul-wheel have been forged, they can become operative on any level necessity forces them to roll on, or over— Space Between, if forced to subsist in an atmosphere or context of the subaltern, retains its “gestalt” level of wholeness or roundness, as representation of (among other things) Space Between and Dasein (Being-In) in symbiotic relation.

All the primary modes of soul and “soulfulness” (Dasein, difference, metaphysics, Space Between, etc) have the potentiality to be purified by secondary modes— any nuanced manifestation of “sensibility,” being-in acknowledgement and response to the Other, or Others, or Otherness in general— and the soul, as constituted by Space Between, must perpetually invent itself in its own pure and/or empirical intuitive awareness and awarenesses, against and with difference, the principle of sufficient reason, etc.

Adam Fieled, 2013

Aesthetics and the soul in relation to Space Between

As I have defined “soul”— a well-rounded, nuanced response to individuation (and the philosophical forms which represent it as a mode of consciousness, positively or negatively— Dasein, Space Between, difference, the principle of sufficient reason, metaphysics, presence)— a correlation subsists between “soul” and, in aesthetics and aesthetic thought, “major high art consonance”— major high art consonance also subsisting, in works of art, as representation of well-rounded, nuanced responses to principles of division and individuation, will and world against earth and idea.

The Purification Chain, once pushed “into” ontology, enacts the meta-rationality which subsists “before” empiricism, between the soul and major high art consonance— the soul, in its potential gestalt purity, as primary mode, purified by the secondary mode of major high art consonance— Space Between enabling a process of precise, well-rounded, nuanced mirroring so as to demonstrate, enact, and represent the soul, in such gestalt form that a significant number of souls might be emotionally and cognitively moved, and simultaneously— the meta-rational as agent of Space Between, affirmation and consolidating co-agent of Dasein.

The soul cognates, and is cognition; the work of major high art consonance subsists within itself, once it is complete and being-in-the-world; the one Becomes and is Becoming, the other is and remains over long periods of time to facilitate the process, purifying Ideas and the Ideal in consciousness by representing why and how the will might be bound by its relationship with world and the vagaries of the developed and developing idea(s) configured, in aesthetic form, by Space Between.

What the work of major high art consonance imposes— not just the capacity, in the Aristotelian sense, to affect a catharsis— but to presuppose Space Between in its audience, and thus impose a standard of cognitive and affective competence— or fluency— a “whole” or wholeness meant to locate the interstices of Space Between and Dasein in a presupposed Ideal or “whole” audience, and enhance an already fluent cognitive/affective competence— up to and including menacing/macabre representations of the sublime or overwhelming, representations of death, death-processes, world and will strung tight in compressed matrix form against earth and idea.

The soul, to be purified by the work of major high art consonance, must take the ideal female form of Space Between to receive the Dasein of the performance— the work of major high art consonance allows the soul, smoothed over in its spatial-temporal Being (Being-In) into Space Between, to reproduce itself in purified form, and to sustain itself in ideal purity for a certain indeterminate length of time once the performance is finished, “felt” and assimilated.

**The Kantian compressed categorical matrix in relation to Space
Between and the Purification Chain**

Primary mode	(Space Between)	Secondary Mode
“objects-in-time”		“numbers-in-space”
Objects-in-time can evince the well-rounded intelligence and responsiveness, on cognitive and affective levels, of Being-In “soulfulness,” Space Between engendering a “soul”; soul-potentiality subsists in objects-in-time.	Space Between, that numbers-in-space and objects-in-time purify each other when endowed with “soul,” so that cognitive faculties of “objects” (assuming the subsistence of a soul-in-itself) may respond and express their “spatial relations” expressive- and cognitive-affective ramifications of such.	Numbers-in-space create spatial relations and abilities to manipulate objects; but numbers, in and of themselves, are not capable of Being-In “soulfulness,” are not a unity, and are only expressive-responsive in their relations, rather than within themselves.

The soul in relation to all other constituent components of the thing-in-itself in human consciousness, on the Purification Chain

Primary Mode

“The Soul”—
a nuanced
responsiveness to
complex affective
and cognitive
information as
regards individuality
and individuation—
present in some humans.

(Space Between)

Interstices where data
is accumulated, stored
and assimilated from the
will and ideations into
the soul.

Secondary Mode

“The Will and Ideations”
parts of consciousness
which contain
competitive drives and
capacities for raw
cognitive functions.

Space Between enables the soul to purify “will and ideations,” and will and ideations develop and purify the soul (or potential soul) by granting empirical experience of both world and earth, objects-in-time.

Formal Rigor and Invention (from the Purification Chain) in relation to the soul

Primary Mode

Formal Rigor—

how the soul relates to different levels and forms of “history”— familial, national, sexual, cultural or otherwise— and how these situate the soul in time and space, present and future.

(Space Between)

Where history and the contemporary purify each other in appreciation of the human soul’s unchanging “substance,” the permanent durability of its interrogations and their linguistic nuances. Language as agent of “soul” in Space Between.

Secondary Mode

Invention—

the soul’s specific circumstances and the unique configurations around it which necessitate “inventive” self-conceptions, oriented around the contemporary.